

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

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Saint-Gaudens Memorial
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You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

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The Trustees of the Saint-Gaudens Memorial Present

**Sponsored by
A Friend of Music at Saint-Gaudens**

Afternoon Romance



Mendelssohn and Dvorak

Trio Arrivadolce

Alexi Kenney, violin
SuJin Lee, violoncello
Henry Kramer, piano

**August 23, 2015
2:00 PM**

SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE



A note from
Fern Meyers, concert series director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover image: Thomas Wilmer Dewing, 1890 (*Spring—Landscape with Figures*), painted in the Cornish Colony.

PROGRAM

Piano Trio (1916/17 rev. 1978) Germaine Tailleferre (1892-1983)

Allegro animato
Allegro vivace
Moderato
Trés animé

Piano Trio No. 2, Op. 66 in C Minor Felix Mendelssohn (1809-1847)

Allegro energico e fuoco
Andante espressivo
Scherzo. Molto Allegro quasi Presto
Finale. Allegro appassionato

INTERMISSION

Scarbo from *Gaspard de la Nuit* Maurice Ravel (1875-1937)

Piano Trio No. 4 in E Minor, Op. 90 ("Dumky") Antonin Dvorak (1841-1904)

Lento Maestoso
Poco Adagio
Andante
Andante Moderato (Quasi Tempo di Marcia)
Allegro
Lento Maestoso

ABOUT THE ARTISTS

Alexi Kenney, violinist, commands attention with his distinctive poise, musical intellect, and thoughtful repertoire, attributes that contributed to his win at the 2013 Concert Artists Guild Victor Elmaleh Competition at the age of nineteen. His numerous other awards include top prizes at the Yehudi Menuhin International Competition (2012), the Mondavi Center Competition (2010), and the 2013 Kronberg Academy master classes in Germany.

He was praised for his “beautiful, aching tone” by *Strings* magazine for his performance of the Sibelius Violin Concerto with the China Philharmonic Orchestra in Beijing. Alexi has given recitals at the Kennedy Center in Washington D.C., the Dame Myra Hess Concert Series in Chicago, Napa’s Festival del Sole, and the Mondavi Center, and has been featured on WQXR NY’s Young Artist Showcase, WFMT Chicago, and NPR’s “From the Top.” Highlights of his 2014–15 season included concerto debuts with the Santa Fe and Roswell symphonies, a recital at Carnegie Hall’s Weill Recital Hall, and chamber music performances at Schloss Elmau in Germany and with the Jupiter Chamber Players and the Omega Ensemble in New York.

Alexi has collaborated with artists including Pamela Frank, Miriam Fried, Gary Graffman, Wu Han, Frans Helmerson, Steven Isserlis, Kim Kashkashian, Steve Mackey, Christian Tetzlaff, and members of the Borromeo, Cleveland, Guarneri, and Takács Quartets at festivals such as Caramoor’s “Rising Stars,” Music@Menlo and its Winter Residency, “Chamber Music Connects the World” at the Kronberg Academy, and the Ravinia Festival’s Steans Music Institute, with whom he went on tour in the U.S. and Cuba in spring 2014. In summer 2015 Alexi performs at Caramoor, ChamberFest Cleveland, and the Marlboro Music Festival.

Born in Palo Alto, California, Alexi attends the New England Conservatory of Music in Boston, where he studies with Miriam Fried and Donald Weilerstein. He will continue at NEC as an Artist Diploma candidate in fall 2015. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong.

SuJin Lee, cellist, is quickly establishing her presence throughout the United States and Europe, concertizing at world-renowned venues such as the Louvre Museum, Kennedy Center, and Zankel Hall, engaging with orchestras as well as giving solo and chamber music recitals. A top prizewinner of the Hudson Valley String Competition (2014), Johansen International Competition (2006), and Klein International Competition (2009), she has participated and performed at the Caramoor, Music@Menlo, Ravinia, and Verbier festivals and the Perlman Music Program. She has worked closely and collaborated with artists including Leon Fleisher, Pamela Frank, Miriam Fried, Frans Helmerson, Ralph Kirshbaum, Philippe Muller, Itzhak Perlman, and Menahem Pressler. She received a B.A. in Psychology from Columbia University and completed her undergraduate cello studies at the Juilliard School. In the 2014-2015 season, Ms. Lee’s engagements included performances of the Dvorak Cello Concerto with the Hudson Valley

Philharmonic and Waltham Symphony Orchestra, the “Rising Stars” residency at Caramoor, and Ravinia’s Steans Music Institute “Rising Stars” tour. Born in South Korea but raised in Boston, her former teachers include Laura Blustein, Paul Katz, Joel Krosnick, and Timothy Eddy. In May, she received her Master of Music degree at the New England Conservatory of Music, studying with Laurence Lesser. She plays on a 1776 Giuseppe Gagliano cello.

Henry Kramer, pianist, is a budding presence on the concert stage both nationally and internationally. His performances have been lauded as “triumphant” and “thrilling” (*The New York Times*) and “technically effortless” (*La Presse*, Montreal). A winner of Astral Artists’ 2014 National Auditions, Mr. Kramer was also a top prizewinner in the 2010 National Chopin Competition, the 2011 Montreal International Music Competition, the 2012 China Shanghai International Piano Competition, and was the recipient of the Harvard Musical Association’s 2014 Arthur Foote Award. As the winner of the 2015 William Petschek Award from The Juilliard School, he will make his New York recital debut at Alice Tully Hall in May.

Mr. Kramer has appeared as a soloist with the Shanghai Philharmonic, the Bilkent Symphony Orchestra in Ankara, Turkey, in Liszt’s *Concerto No. 1*, the Portland Symphony Orchestra in Mozart’s *Piano Concerto No. 21*, the Orchestre Métropolitain du Montréal in Ravel’s *Concerto in G Major*, and the Yale Philharmonia in Prokofiev’s *Concerto No. 2*. In the spring of 2012, he made his European debut in solo recital at Amsterdam’s Concertgebouw. His performances have been broadcast on National Public Radio, WMFT Chicago, WQXR in New York City, CBC Radio-Canada.

An engaging chamber musician, Mr. Kramer has been featured in performances at Lincoln Center, and he has participated in the Steans Institute at the Ravinia Festival, the La Jolla Music Society’s Summerfest, and at the Verbier Festival Academy, where he received the Tabor Foundation Prize in piano. Recently, he appeared on Ravinia’s Steans Music Institute tour, which included performances at Boston’s Isabella Stewart Gardner Museum and New York’s Morgan Library, as well as an unprecedented appearance in Havana, Cuba, as a cultural ambassador.

Mr. Kramer holds both a Master’s and a Bachelor of Music degree from The Juilliard School, where he studied with Robert McDonald and Julian Martin. He recently completed an Artist Diploma degree with Boris

Berman at the Yale School of Music, where he received the Charles S. Miller Prize for the most outstanding first-year pianist. He is currently pursuing doctoral studies at the Yale School of Music.

PROGRAM NOTES

Germaine Tailleferre was the only female member of “Les Six”, a group of young French composers that socialized at a Paris bar called Le Boeuf sur le Toit (The Ox on the Roof). By 1920 these composers were officially recognized as “Les Six,” a name that alluded to the Russian “Five” composers who led the Russian Nationalist movement in music: Balakirev, Rimsky-Korsakov, Borodin, Moussorgsky, and Cui. Other members of Les Six were Auric, Durrey, Honneger, Milhaud, and Poulenc. Although their personalities and musical styles were disparate, they were united in their rejection of both Russian and French Impressionist musical styles.

Tailleferre was something of a child prodigy. Her mother taught her story writing, to play the piano, and solfège. She enrolled in the Paris Conservatory to advance her studies and soon distinguished herself by winning a prize for her work. It was there that she met members of what became “Les Six.” Tailleferre was a close friend of Maurice Ravel and the poet Jean Cocteau who described her music as “Marie Laurencin for the ear.” (Laurencin was a French artist in the school of Picasso, Braque and Gris.) Tailleferre wrote in a wide spectrum of genres—including ballet and film scores—and her music may be described as fresh with charming naiveté. She once said she wrote music “because it amuses me. It’s not great music, I know, but it’s gay, light-hearted music which is sometimes compared with that of the ‘petits maitres’ of the 18th century. And that makes me proud.”

Felix Mendelssohn had the good fortune to grow up in a well-to-do household where he was exposed to a variety of music during Sunday musicales hosted by his parents. He began piano lessons as a child and distinguished himself as a prodigy. He made his public debut when he was nine and enrolled in a music academy at the age of ten where he studied conducting and composition. Continuously writing, he composed twelve string symphonies, a violin sonata, two piano sonatas, a cantata, songs, a short opera, and quartet for men before he was 14, and a brilliant string Octet when he was 16 years old. A year later he composed his famous *Overture to Midsummer Night’s Dream*. He is credited with establishing the Leipzig Conservatory, which quickly gained an international reputation for quality of education.

Composed in 1846, *Piano Trio #2 in C minor, opus 66* exhibits Mendelssohn’s mature style and his ability to balance voices with instrumental exchanges of lyrical lines and contrapuntal harmonies in good three-way conversation. The last movement is distinguished by a chorale commonly known as “Old Hundreth” or “Doxology,” which Mendelssohn and other composers borrowed from a 16th century Psalter.

Maurice Ravel composed his suite for solo piano, *Gaspard de la nuit: Trois poèmes pour piano d’après Aloysius Bertrand*, in 1908. It is a three-movement work based on a collection of poems by Bertrand completed in 1836. The poems allude to a Persian term meaning “night watchman of royal treasures.” Bertrand portrays Gaspard as a mysterious devil of the night. In his first poem he depicts a fairy singing to seduce the observer into visiting her kingdom at the bottom of a lake. Bertrand’s second poem describes a desert where a lone corpse of a hanged man stands out against a horizon of setting sun, with cathedral bells tolling from a distant walled city. Bertrand’s third poem, *Scarbo*, performed today by Henry Kramer, describes a goblin flitting in and out, circling about and banging into walls. The three poems may be interpreted as a ghoulish nightmare—a vision of hell with imminent death.

*Oh! how often have I heard and seen him,
Scarbo, when at midnight the moon glitters in the sky
like a silver shield on an azure banner
strewn with golden bees.*

*How often have I heard his laughter buzz
in the shadow of my alcove, and his fingernail grate
on the silk of the curtains of my bed!*

Regarding *Gaspard*, Ravel said it “has been a devil in coming, but that is only logical since it was he who is the author of the poems. My ambition is to say with notes what a poet expresses with words.” About the *Scarbo* movement Ravel stated: “I wanted to write an orchestral transcription for the piano.” It is devilishly tricky to play well and some might argue that it is one of the most difficult solo piano works in the repertoire.

The “Dumky” Trio was one of at least eight compositions in which Antonin Dvorak called upon the dumka for inspiration. The term “dumka” has Ukrainian origins, and means “thought.” In classical instrumental music, it is characterized by sudden changes of mood from melancholic to

exuberant, demonstrated well in the first three movements and finale of the “Dumky” Trio. Dvorak completed the trio in Prague in 1891, but drafted it while living in New York, an extremely fertile period in his life. His good friend Johannes Brahms is believed to have proofed the trio while Dvorak was in America.

The “Dumky” has six movements and is based on a type of Slavic folk song with distinct harmonic patterns. It is generally written in a dreamy duple rhythm, although there are many examples in triple meter. After 1873 the dumka became widely used by many classical composers. An ethnomusicological analysis by the composer Mykolo Lysenko demonstrated the potential use of indigenous folk melodies in formal classical music. While Dvorak was in America, one of his major contributions was to help American composers develop a Nationalistic style of music by demonstrating how they could incorporate folk material into their work. Cornish Colony composer Arthur Farwell and others followed Dvorak’s example by utilizing Native American, Negro, and Spanish cowboy themes and rhythms in their music.



The 1899 Chickering piano at The Oaks, home of Cornish Colony artist Maxfield Parrish. The “Maxfield Parrish piano” was donated to the Saint-Gaudens Memorial and has been used for concerts in the Little Studio since 1971.

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